Art Regimes – History afterall?

By Shomit Sirohi

I. Periodization, process, and structure – what is an art regime? What is politics is aesthetics?

- I would argue that Maoist periodization is just the subjective process, and its history – art is intra-philosophical but also political in the sense of what you call superstructure, cut style, cinema sublime, mass art all of that. Badiou here, there is no need to question the historical nature of Film, Voice and Radio which then is historical materialism – dialectical materialism though is politics as aesthetics, thank you for my own rendition of Sirohi not as the rule of cops against political acts, but in fact a political act which then is artistic and in fact is the Cultural Revolution received by us in France and then is a historical uprising as in fact art, which means that art is democratic when it reflects a small detail of politics – only when art has a political element is it democratic.

- Cornel West here, I see the periodization of what I was calling Soviet Union intellectual praxis and creative democracy with in fact Prophetic democracy and Jazz democracy which then means jazz as well – in the jazz movement of the process of art and aesthetics comes the cut that a woman in Almodovar style cinema as then related to Sirohi with a woman in a Cuban reception of his films which then cuts to politics in France, mass line in black America which is then the sublime in black rights – that these produce the process 'Mass art, and black rights, with sex and voice' – then finally I call this my point on art regimes – my own point is that politics is aesthetics of course – that one puts democratic politics in command of the process with creative artistic influences.

- Slavoj Zizek here I diagonalize the movement of artistic regimes, historical and dialectical materialism to in fact the process of history, and its meta-politics, or archi-politics (Ranciere is just archi-politics) and then of course it is many variations between the two as divided though – not the cops against protesters – but meta-politics is Sirohi – the mass line then is the real politics which is the third element Badiou aligns with. Cornel West is between real and meta-politics and I myself am with pure meta-politics. I mean to think art for politics. I also mean what Sirohi called the refined answer to our own Lazarus style debates in practical Cubism – that in fact it is a style of Communist education – this is what I call in fact meta-politics today – the true art of in fact receiving the politics of an aesthetics.

II. Finally what is politics in art – and what is art criticism, and what is artistic history and mode of production debates together –

- I argue it is just the process of in fact history with continuity – that one can organise the element of cinema in a woman edited to a man talking in a car – with politics in a demonstration at a small ghettoe in South Africa or America – I call this then the art of constellations in politics – it also means added value, sub-text all of that – I mean that this narrative, film and voice therefore means that in fact French-Arabic people in American University, Paris are being given the beautiful status of Badiouians by the whole university – this is a singularity of aesthetical importance – that language expressing art criticism is then politics – no I mean here two things – sans-American University, Paris when it is leftist political and part of in fact art of politics – what Trotsky calls avant-garde rights for the left or in fact the one here divides into two.